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with
Liz Callaway



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'S WONDERFUL with Liz Callaway

July 19, 2024

Maguire Auditorium, Canterbury School
New Milford, CT

ARTISTS

Liz Callaway, vocals
Ted Rosenthal, piano
Susan Rotholz, flute
Paul Woodiel, violin
Robin Zeh, violin

Sarah Adams, viola
Eliot Bailen cello and guitar
Daniel Bailen, double bass
David Bailen, drums

Program

Concerto in F for Piano and String Quartet

George Gershwin

Arr: Jeff Manookian

Ted Rosenthal, Soloist

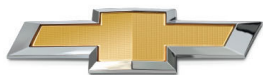
Intermission

Selected Songs from Broadway, Film,
the '60's and the 70's

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ABOUT THIS EVENING'S FEATURED SELECTION

Concerto in F

George Gershwin

Born September 26, 1898

Died July 11, 1937



George Gershwin was arguably the most successful and talented of America's composers of popular music. His songs constitute the core of the "American Songbook," whether composed as part of his immensely successful Broadway shows, or as stand alone popular tunes.

Born of Russian Jewish immigrants, he didn't evince his formidable musical talents until about the age of ten, when a piano was purchased for his older brother and later collaborator, Ira. Much to the latter's relief, George soon commandeered the piano, and the rest is, as they say, history.

After the rousing success of *Rhapsody in Blue* Gershwin's financial security was assured; he moved his family to a spacious apartment in a fashionable section of the Upper West Side, and began to not only collect art, but began to paint, himself.

He established his place in the smart set of New York society—no party was complete without George at the piano surrounded by his admirers, as well as the usual social butterflies.

He continued his work in musical theatre, but also began in earnest serious composition lessons, as well—and with some distinguished composers, including Wallingford Riegger and Henry Cowell.

The success of *Rhapsody in Blue* led Walter Damrosch, leader of the New York Symphony Orchestra, to commission the *Concerto in F*, and it was ready by the fall of 1925. The work was given its first performance in December that year, with Gershwin as the soloist.

Its success was immediate—notwithstanding the usual bickering among the stodgy critics of the time about how to classify a concerto with "jazzy" elements—and it soon entered into the repertoire of "art music" along with *Rhapsody in Blue*, *An American in Paris*, and



Porgy and Bess. But it must be said, that compared with the two other instrumental works, the concerto comes far closer to the sophistication and nuance of idealized concert works to which Gershwin evidently aspired. *Rhapsody in Blue* was written in about three weeks; Gershwin labored over the *Concerto in F* for months.

It has long been the received wisdom of Gershwin devotees, musicians and music commentators to refer to “jazz” influences and characteristics in the concerto. Yes, it does employ the inflections of the third, fifth, and seventh scale steps basic to the jazz idiom; yes, one hears skillful and natural use of syncopation; and yes, the second movement is based on the familiar twelve-measure framework of the blues.

If anything, the concerto was an outgrowth of Gershwin’s long experience and immersion in the music of Tin Pan Alley and New York musical theatre, but peppered here and there with some of the technical bits of jazz harmony and melody inflection, bolstered by the “blues” framework and atmosphere of the second movement. Perhaps a more unusual angle would be simply to say, rather than being influenced by jazz, the concerto really pointed to where some important aspects of jazz would end up by the 1950s.

Cast in the familiar three movements of a piano concerto, the work is a major step in sophistication beyond the recent *Rhapsody in Blue*, as

well as *American in Paris*—which was soon to follow. The latter works sail along on the composer’s melodic genius, with one charming tune following another, carried alone by Gershwin’s inimitable rhythmic élan.

Structurally, compared with the rigors and nuances of the concert repertoire, the two earlier works are weak—one happy episode after another, until the composer has had his say. Obviously, audiences didn’t care then, and largely don’t now. But, Gershwin was not a naïf, and the concerto is every bit as structurally sound and urbane as legions of symphonies and concertos for symphony orchestra. Not only that, he utilized such heavy-duty means of symphonic unification as that of thematic transformation and cyclicism—shades of the masters!

The first movement opens with thumping timpani, accompanied by rips from the woodwinds, repeated and interspersed with a variety of familiar Gershwin-like syncopated ideas.

The pianist finally enters, playing a rather melancholy theme, which you’ll hear alternating with typically Gershwin energetic “vamping” passages. A virtue of Gershwin’s style is that his four-square ideas are easy to follow, and return frequently in ever-new guises, climaxed by the “big tune,” as in *Rhapsody in Blue*.

The second movement is famous for its extensive, winsome “blues” muted trumpet solo, accompanied by woodwinds—the style and sound will later characterize *Porgy and Bess*. A vigorous section follows, but soon, the lyrical essence of the movement returns, and meditative fantasies build to a powerful climax. We end softly with the solo flute taking over the wistful rôle played by the trumpet at the beginning.

The last movement is a scampering, toccata-like affair with the main idea carried by the driving, repeated notes that everyone trades off. Other rhythmic figures typical of the composer alternate, as we cascade along. With the approach of the big climax, the full orchestra peals out the plaintive tune that opened the solo in the first movement. Then, the driving repeated notes take us to the end, punctuated, like the very opening of the work, by the hammering timpani.



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TONIGHT'S PERFORMERS



Liz Callaway is a Tony nominee and Emmy Award-winning actress, singer and recording artist.

She made her Broadway debut in Stephen Sondheim's *Merrily We Roll Along*, received a Tony Award nomination for her performance in *Baby*, and for five years, won acclaim as Grizabella in *Cats*. She has also starred in the original casts of *Miss Saigon*, *The Look of Love* and *Three Musketeers*.

Off-Broadway she received a Drama Desk nomination for her performance in *The Spitfire Grill* (Playwrights Horizons), and also appeared in *Brownstone* (Roundabout), *No Way to Treat a Lady*, *Marry Me a Little*, and *Godspell*.

Other New York appearances include the legendary *Follies in Concert* at Lincoln Center, *A Stephen Sondheim Evening*, *Fiorello!(Encores!)*, and *Hair in Concert*.

Regional and international credits include Dot in *Sunday in the Park with George*, Eva Peron in *Evita*, Norma Desmond in *Sunset Boulevard*, the European premiere of *Sondheim on Sondheim* at London's Royal Festival Hall, and most recently, starring in the one-person play, *Every Brilliant Thing*.

Ms. Callaway has also established a major career as a concert and recording artist. The award-winning *Sibling Revelry* (created with sister Ann Hampton Callaway) was presented to great acclaim at the Donmar Warehouse in London. *Boom!*, a celebration of the music of the 60's and 70's, also created with her sister was recorded live at Birdland, and is currently touring performing arts centers around the country. Recently she had the pleasure of singing "Chances Are" with singing legend Johnny Mathis in Vancouver.

She also co-starred with Jimmy Webb and Paul Williams in their critically acclaimed engagement at Feinstein's in New York and joined Burt Bacharach, Dionne Warwick, and Stevie Wonder at *Hal David's 90th Birthday Celebration Concert* at the Mark Taper Forum in Los Angeles.

Her extensive US symphony work includes appearances at The Kennedy Center, Carnegie Hall, Ravinia, and The Hollywood Bowl. Worldwide, she has performed in China, Australia (with Stephen Schwartz), New Zealand, Iceland, Estonia, France (Theatre du Chatelet, Paris), Slovenia, South Korea, and Barcelona's Gran Teatre del Liceu where she premiered a new concert featuring the music of Stephen Sondheim.



Ms. Callaway sang the Academy Award nominated song "Journey to the Past" in the feature animated movie *Anastasia* and is also the singing voice of Princess Jasmine in Disney's *Aladdin and the King of Thieves* and *The Return of Jafar*.

Other film work includes the singing voice of the title character in *The Swan Princess*, *Lion King 2: Simba's Pride*, *Beauty and the Beast*, *The Brave Little Toaster Goes to Mars* and *The Rewrite with The Hugh Grant*.

She received an Emmy Award for hosting *Ready to Go*, a daily, live children's program on CBS in Boston. Other TV credits include *In Performance at the White House*, *Inside the Actor's Studio: Stephen Sondheim*, *Christmas with the Boston Pops*, *The David Letterman Show*, and *Senior Trip* (CBS Movie of the Week).

Ms. Callaway has released eight solo albums: *Passage of Time*, *The Beat Goes On*, *The Story Goes On: Liz Callaway On and Off-Broadway*, *Anywhere I Wander: Liz Callaway Sings Frank Loesser*, *Merry and Bright*, *The Essential Liz Callaway*, *Comfort and Joy – An Acoustic Christmas* and her latest album, *To Steve With Love: Liz Callaway Celebrates Sondheim*.

She has also released four singles: “Be a Lion” from *The Wiz*, “The Morning After” by Oscar-winning songwriter David Shire, “Beautiful City” from *Godspell*, and a duet of her Oscar-nominated song from *Anastasia*, “Journey to the Past” with the star of *Anastasia* on Broadway, Christy Altomare.

Ms. Callaway’s numerous other recordings include *Sibling Revelry*, *Boom! Live at Birdland*, *A Christmas Story - The Musical*, *The Maury Yeston Songbook*, *Dreaming Wide Awake: The Music of Scott Alan*, *Hair in Concert*, and the complete recording of *Allegro* produced by the Rodgers and Hammerstein Organization.

Liz Callaway is simply one of the great voices of this time, the time before us, the time that will come after us, and any other time you would care to nominate.

This is not opinion, it is gospel.

Liz Callaway is The Best.

— Stephen Mosher, *Broadway World*

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St. Andrew's Church, Kent, CT

Saturday, August 10, 7:30 pm

The JCC, Sherman, CT

- Tango Arrangements, Pablo Ziegler
- String Quintet No. 1 in A Major, Op. 18, Felix Mendelssohn
- Traditional Nordic Folk Tunes, arranged by the Danish String Quartet



Susan Rotholz (flute), Doori Na (violin), Jane Chung (violin), David Cresswell (viola), Kal Sugatski (viola), Eliot Bailen (cello)

HIDDEN GENIUS - A FORAY INTO FAURÉ

Friday, August 30, 7:30 pm

St. Andrew's Church, Kent, CT

Saturday, August 31, 7:30 pm

Theatreworks, New Milford, CT

- Elégie for cello and piano, Gabriel Fauré
- Piano Trio for flute, cello and piano in G major, Hob. XV, Franz Josef Haydn
- Sicilienne for flute and piano, Gabriel Fauré
- Piano Quartet No. 1 in C minor, Op. 15, Gabriel Fauré



Susan Rotholz (flute), Doori Na (violin), Sarah Adams (viola), Eliot Bailen (cello), Margaret Kampmeier (piano)

BLUEGRASS JAMBOREE

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Sherman Town Center (by the IGA), Sherman, CT

Sunday, September 1, 1 pm

Kent Barns, Kent, CT

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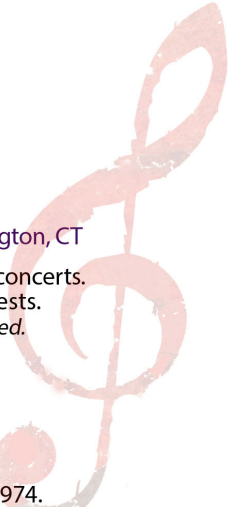
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Ted Rosenthal is one of the leading jazz pianist/composers of his generation. He actively tours worldwide with his trio, as a soloist, and has performed with many jazz greats, including Gerry Mulligan, Art Farmer, Phil Woods, Bob Brookmeyer, and James Moody.

Mr. Rosenthal was the winner of the Thelonious Monk International Jazz Competition in 1988, which launched his career as a solo artist, leading to the release of his first CD as a leader.

Mr. Rosenthal has released 15 CDs. *Rhapsody in Gershwin*, which features his arrangement of “Rhapsody in Blue” for jazz trio, reached #1 in jazz album sales at iTunes and Amazon. *Wonderland* was selected as a New York Times holiday pick, and received much critical praise.

Mr. Rosenthal’s solo album, *The 3 B's*, received 4 stars from *DownBeat* magazine. It features music of Bud Powell, Bill Evans and his improvisations on Beethoven themes.

“In Rosenthal's hands all this music sounds as though it sprang from the same muse, and that's the sign of a skilled, imaginative artist.” – David R. Adler, *All Music Guide*

A recipient of three grants from the National Endowment for the Arts, Rosenthal regularly performs and records his compositions, which include jazz tunes and large-scale works.

Rosenthal’s jazz opera, *Dear Erich*, was commissioned and premiered by the New York City Opera in 2019. *Dear Erich* attracted much press and critical acclaim.

"Compelling...tells a true, wrenching story. Rosenthal's score conveys regret and fragility, with scenes that invite real breakout jazz." – A. Tomassini, *New York Times*

Mr. Rosenthal has also been commissioned by the Alvin Ailey American Dance Theater, The Park Avenue Chamber Symphony,

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and Dallas Black Dance Theatre. His concerto for piano and orchestra, *The Survivor*, has been performed by the Manhattan Jazz Philharmonic and the Rockland Symphony Orchestra, with Mr. Rosenthal at the piano. He premiered his second jazz piano concerto, *Jazz Fantasy*, with The Park Avenue Chamber Symphony.

Mr. Rosenthal was artistic director of Jazz at the Riverdale Y and Jazz at Dicapo Theatre, both in New York City. He has also performed with Wynton Marsalis and the Lincoln Center Jazz Orchestra, The Vanguard Jazz Orchestra, and Jon Faddis and the Carnegie Hall Jazz Band.

In addition, Mr. Rosenthal has been the pianist of choice for many top jazz vocalists including Helen Merrill, Ann Hampton Callaway, Kurt Elling and Barbara Cook. He appeared on Marian McPartland's Piano Jazz on National Public Radio and performed with David Sanborn on NBC's Night Music.

Mr. Rosenthal's orchestral performances include solo and featured appearances with The Detroit Symphony, The Phoenix Symphony, The Boston Pops, The Grand Rapids Symphony, The Rochester Philharmonic, The Pittsburgh Symphony and The Fort Worth Symphony.

He received his Bachelors and Masters degrees from the Manhattan School of Music. Active in jazz education, Mr. Rosenthal is on the faculties of The Juilliard School, and Manhattan School of Music, where he also served on their Board of Trustees and received the Presidential Medal for Distinguished Faculty Service.

He presents jazz clinics throughout the world, often in conjunction with his touring. He was a contributing editor for *Piano and Keyboard* magazine and has published piano arrangements and feature articles for *Piano Today*, *The Piano Stylist* and *The Juilliard Journal*.

Mr. Rosenthal is a Steinway Artist.



Eliot Bailen has an active career as an artistic director, cellist, composer and teacher.

*"At Merkin Hall (NYC) cellist Eliot Bailen displayed a warm focused tone, concentrated expressiveness and admirable technical command always at the service of the Music."
- Strings Magazine*

Founder and Artistic Director of the Sherman Chamber Ensemble, now in its 42nd year, whose performances the New York Times has described as "the Platonic ideal of a chamber music concert," Mr. Bailen is also Founder and Artistic Director of Chamber Music at Rodeph Sholom in New York and Artistic Director of the New York Chamber Ensemble.

Principal cello of the New Jersey Festival Orchestra, New York Chamber Ensemble, Orchestra New England, Teatro Grattacielo and the New Choral Society, Mr. Bailen has performed regularly with the Saratoga Chamber Players, Cape May Music Festival, Sebago-Long Lake Chamber Music Festival, Bronx Arts Ensemble as well as with the Orchestra of St. Luke's, New York City Opera and Ballet, Oratorio Society, American Symphony, Stamford Symphony, New Jersey Symphony and is heard frequently in numerous Broadway shows.

Among Mr. Bailen's commissions are an Octet, a Double Concerto for Flute and Cello, Perhaps a Butterfly, Saratoga Sextet, The Tiny Mustache (a musical) and recently a Dectet ("Inclusion") commissioned by the New Choral Society. Mr. Bailen is recipient of over forty commissions for his "Song to Symphony" for schools (subject of a NY Times feature article Sept. 2006 and winner of a Yale Alumni Grant).

In 2002 he received the Norman Vincent Peale Award for Positive Thinking. Mr. Bailen received his Doctor of Musical Arts (DMA) from Yale University and an M.B.A. from NYU.

He is on the cello and chamber music faculty at Columbia University, Barnard College and Teachers College.



Sarah Adams, viola, performs locally with the New York Chamber Ensemble, the Claring Chamber Players, the Sherman Chamber Ensemble, the Friends of Mozart, and the Saratoga Chamber Players.

She is principal violist of the Brooklyn Philharmonic and the Riverside Symphony and the violist of the Roerich Quartet, performing and recording in New York City, upstate New York and Vermont.

Formerly violist with the Cassatt Quartet and assistant principal violist with the Houston Symphony Orchestra, Ms. Adams is a member of the American Ballet Theatre, and performs with Orpheus Chamber Orchestra, the American Symphony Orchestra, the New York City Opera Orchestra, and the Orchestra of St. Luke's, among others.

She has performed as soloist with the Jupiter and Riverside Symphonies in Alice Tully Hall as well as in recital with the New York Viola Society. Ms. Adams' festival appearances include the Bard Music Festival, the Cape May Music Festival, the Windham Music Festival, the Sherman Chamber Ensemble, and the Catskill Mountain Foundation concerts.

Ms. Adams has been teaching viola and chamber music at Columbia University since 1993.



Daniel Bailen is a bassist, guitarist, singer and award-winning songwriter born and raised in New York City. He is a member of the band BAILEN, with his sister Julia and brother David.

Mr. Bailen has also performed extensively as an actor-musician. He starred in the hit Off-Broadway show, *What's it All About; Bacharach Reimagined* directed by Steven Hoggett at New York Theatre Workshop and The Menier Chocolate Factory in London. The show was

renamed *Close To You: Bacharach Reimagined* when it transferred to London's West End, which Daniel also starred in. He was featured on Upright Bass, Electric Bass, Cello, Guitars and Vocals.

As a bassist, he has toured extensively with Grammy nominated jazz virtuoso, Raul Midon, and appears on records or has performed with Ariana Dubose, Burt Bacharach, Bill Withers, Jonathan Batiste, Dianne Reeves, Liz Wright and the New York Pops.



David Bailen is a professional songwriter, producer, mix engineer, drummer, and vocalist. He is a member of the band BAILEN, playing drums and singing with his sister Julia and brother Daniel.

Mr. Bailen is also an accomplished filmmaker and director. He has a BFA from NYU Tisch film school, and has worked extensively in the music and fashion world as a freelance film maker.

When he's not playing in BAILEN or making films, he is working on children's books that he writes with his wife Sarah Thegeby and illustrates himself.

About **BAILEN**: The band's debut album, *Thrilled To Be Here*, produced by GRAMMY-Award winner John Congleton (St. Vincent, The War on Drugs), was released on Fantasy Records in 2019 to critical acclaim. Rolling Stone hailed it as an "Impressive debut" and Billboard reveled in the group's, "mesmerizing three-part harmonies." Their sophomore record, *Tired Hearts* was released on Fantasy Records in 2023 to high praise.

BAILEN has toured all over the world, selling out venues across the United States and Europe, and have supported acts like Hozier, Amos Lee, AJR, Local Natives, and Grace Potter. They have been performed live on the Today Show (NBC), CBS This Morning: Saturday Sessions, and WXPN's World Cafe Live. They have reached the top 20 on Billboard AAA Radio and

Heatseekers Albums Charts. They have accumulated over 40 million streams across platforms.



Winner of Young Concert Artists with Hexagon Piano and Winds and of Concert Artists Guild as a soloist, Ms. Rotholz is Principal flute of the New York Pops, Greenwich Symphony and The New York Chamber Ensemble and is a member of the Orchestra of St. Luke's and the Little Orchestra Society.

She has recorded and toured internationally with the Orpheus Chamber Orchestra.

Co-founder of the Sherman Chamber Ensemble she also appears each season with the Cape May Music Festival, Greenwich Chamber Players, Saratoga Chamber Players and the Sebago Long Lake Chamber Music Festival. Ms. Rotholz attended the Marlboro Music Festival and was principal and solo flutist with the New England Bach Festival for 25 years.

Her recording of the *Bach Flute Sonatas and the Solo Partita* with Kenneth Cooper, fortepiano, is described by The Wall Street Journal as “eloquent and musically persuasive.”

Recently, Ms. Rotholz released *American Tapestry, Duos for Flute and Piano* performing the Beaser Variations, commissioned by her in 1982, Copland Duo, Muczynski and Liebermann Sonatas presented by Bridge Records as “...brilliant instrumental virtuosity with deep understanding of this quintessentially American repertoire.”

Ms. Rotholz is an Adjunct Artist in Music at Vassar College and continues to teach at Columbia University/Barnard College, Aaron Copland School of Music at Queens College and the Manhattan School of Music Pre-College. She also was guest performer and teacher at the Colorado College Music Festival.

She holds degrees from Queens College (BM) and Yale School of Music (MM). In 2002 she received the Norman Vincent Peale Award for Positive Thinking.

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Leonard Bernstein described **Paul Woodiel** as "a first-class performer who combines spirituality with intellect."

A busy New York-based purveyor of violin and fiddle music, his broad stylistic compass includes ragtime and jazz, the music of Charles Ives, and dance fiddle traditions of America and the British Isles.

Mr. Woodiel has presented recitals at the 92nd St. Y, Wesleyan University, Caramoor, Miller Theater, Yale University, and the New York Festival of Song at Carnegie Hall, and has appeared as soloist at festivals from Bard College to Moab, Utah.

A veteran of dozens of Broadway orchestras, Mr. Woodiel has completed a run as concertmaster of Oprah Winfrey's *The Color Purple*, and is looking forward to the revival of *West Side Story*. Previous shows include hits such as *Ragtime*, and the underappreciated masterwork *Caroline, or Change*.

A three-time New England Fiddle Contest champion in his hometown, Hartford, CT, he is a widely respected exponent of the fiddle traditions of New England. In this vein, he performs across the US and abroad with the Scottish dance band Local Hero.

Other engagements have included performances and recordings with Steve Reich, piano wizards Dick Hyman and Neely Bruce, Marin Alsop's Concordia, Vince Giordano's Nighthawks, American Composers Orchestra and the Grammy Awards Orchestra.

Mr. Woodiel's proudest achievements to date are his son Carter, 12, and daughter Tennessee, 9.



Acclaimed by the New York Times for her “stylish, committed playing”, and as a performer “with flair,” violinist **Robin Zeh** enjoys a career that reflects a diverse involvement in the contemporary musical life of New York City.

Frequently in demand as a concerto soloist, she has appeared with the Bronx Symphony,

Greenwich Village Orchestra, New York Repertory Orchestra, and South Shore Symphony.

A longtime member of the Orchestra of St. Luke’s, she is also a member of the American Ballet Theatre Orchestra, where she has performed as Acting Concertmaster at the Metropolitan Opera House.

She is an accomplished soloist of standard and contemporary concerto repertoire, appearing with several New York regional orchestras, and for ten years was first violinist with the American Modern Ensemble.

Ms. Zeh is equally at home in Broadway pits, currently as concertmaster of Meredith Willson’s *The Music Man* and serves as concertmaster of the annual Tony Awards broadcast.

She is an alumna of Oberlin College and Conservatory and the Mannes School of Music and is one of the final pupils to study under renowned chamber musician Felix Galimir.

She and her husband, violinist and fiddler Paul Woodiel, live in South Orange, NJ, and are co-founders of Montrose Music, a teaching studio, as well as producers of a series of house concerts in the elegant homes of the Montrose Historic District.

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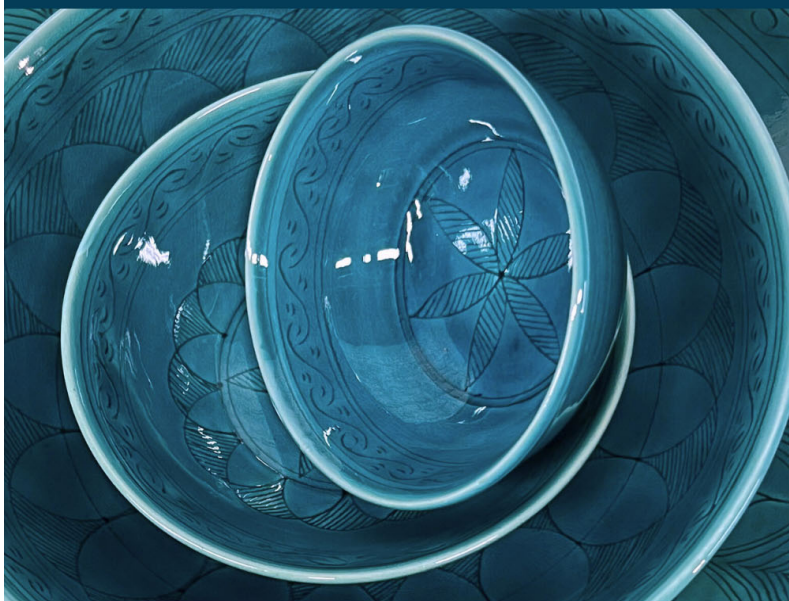
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